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of voters in Tze-Kiang and throughout the whole country of Kiang, is the Ching-Ching. The two leading ideas of the Ching-Ching were, first, that the party in power ought to give way to some other party not in power, simply because it had power and the other party was not in power, which fact warranted the exclusive sympathies of the Ching-Ching in behalf of that unfortunate party debased and injured as aforesaid; and secondly, that, whereas no political, social or religious institution in this imperfect world is so perfect as to be entirely without imperfections, these imperfections are to be spontaneously converted into perfections, and if this noble end is not to be accomplished without destroying the whole social fabric, it is not to be assumed that we should be deterred from annihilating what is good when a sense of justice tells us that we thereby aim at the annihilation of what is bad.

No system could well be imagined more directly appealing to the passions of the human heart. For instance, a man, in consequence of his indolence, is in want of the necessities or luxuries of life; he buys for his mental consolation a number of the Ching-Ching, where he is distinctly told that the accumulation of wealth in the hands of a few is a crime against society, and that it must be punished by an artificial and more equal distribution. The problem is gravely discussed, whether the majority should perform all the labor that a minority might indulge in all the luxuries, or whether the minority should perform all the labor that the majority might indulge in all the luxuries; which problem, if not clearly and satisfactorily solved, plainly demonstrated the fact that the Ching-Ching had raised the banner of reform, and that its issues were to be readily bought as a solace for all thirsty minds. Again, a politician, disappointed in receiving a place, is told in the Ching-Ching that as long as the party in power is not supplanted by the party out of power, the right man could not be in the right place. Another: A man is dissatisfied with his wife. He reads the Ching-Ching, where he finds that his affinity in the shape of woman exists elsewhere and ought to be found. Again, the citizen who is too stolid to have passions of his own, is to be gratified. He reads the Ching-Ching to have pleasurable excitement supplied him from day to day. He there learns that everything that is has many imperfections, and that imperfections ought to be eschewed, and, consequently, that everything should be remodelled under the paternal guidance of the Ching-Ching. The Ching-Ching, in fine, exhibits with a morbid satisfaction the shady side of every object, and ascribes its own presence to the existence of light. With the bright side the Ching-Ching will have nothing to do, for, indeed, it is bright enough without.

(To be continued.)

MOSAIC PAINTING.

(From "Painting Popularly Explained," by T. C. GULICK and J. TIMBS.)

CHRISTIAN MOSAICS: THE LATER ROMAN STYLE.—It is in relation to the history of Art, and especially of Christian and mediæval art, that mosaics assume their extreme interest and importance. For nearly a thousand years—from the fourth century till the revival of tempera in the schools of Cimabue and Giotto—mosaic was almost exclusively employed for mural decoration, and during at least four centuries—viz., from the fifth to the ninth—entirely superseded other methods for such purposes. But for mosaics, then, the art of these long ages would be lost to us, saving and except the knowledge we might glean from missals. The loss of such art would possibly be, for its own sake, not to be regretted, but with it would have been carried a perfect epitome of the religious ideas of those ages; the clue to innumerable symbols and legends; and much which throws light upon the introduction of some of the errors of Romanism—such notably as the gradual elevation of the Virgin Mary to virtually divine honors.

Fortunately, however, of so durable a nature is mosaic, that from existing remains, not only is all this preserved, but every change of style in Art, and every phase of manner, may be distinctly traced. There are mosaics near Rome of the fourth or fifth century in almost perfect preservation, and at Ravenna they are still as fresh as in the days of Justinian. Dominico Ghirlandaio might well say it is the only painting for eternity. St. Mark's at Venice is of itself a complete museum of the works of the *mosaicisti* for several centuries, commencing with the Greek artists of the eleventh century.

The Christian mosaics which decorated the "triumphal arch" and apsis of basilicas, the cupolas of baptisteries, and other parts of the interior of buildings, consisted of cubes of colored glass, the older specimens being generally inlaid either on a white or blue ground, as in the Roman school, or on a gold ground, as in the Byzantine school—at St. Sophia, Constantinople; at St. Mark's, Venice; at Rome, after the seventh century, and elsewhere. The only remaining specimen of Christian mosaic executed in the antique manner appears to be the curious incrustation on the wagon-roof of the ambulatory of St. Constanza, the baptistery erected near Rome by Constantine. It represents a vine; it is, in fact, a *pergola* and has, introduced among the leaves, many Christian symbols. The style is the mixed *opus tessellatum* and *vermiculatum* (*majus* and *medium*) of the ancients, and has none of the characteristics of the various kinds subsequently employed. This is believed to be the earliest and only Christian *wall* mosaic of the fourth century.

All other Christian mosaics may be included in three classes. 1. Glass mosaic, called *opus musivum*—pictorial and imitative, used for walls and vaulted ceilings. The Oriental taste for splendor had shown itself among the Romans, as we learn from the gold-ground mosaic of the late monuments of Pompeii; the transition was, therefore, insensible in this respect to this rich Christian glass mosaic, in which the ground is nearly always gold. The pieces of glass were of very irregular shapes and sizes, and of innumerable colors and tints. The execution is always large and coarse, and rarely approaches in neatness of joint and regularity of bedding to the larger style of the ancients, the *opus majus vermiculatum*. 2. Glass tessellation, called *opus Grecanum*—conventional, generally inlaid in church furniture.

3. Marble tessellation, called indifferently, *Grecanum* and *Alexandrinum*—conventional, formed into pavements.

The principal defect in mosaics, artistically speaking, is the general want of expression, although the faces frequently have a peculiar dignity. This defect is owing to the mechanical manner in which they are executed from the cartoon. Nevertheless, from the necessary restriction of this branch of art, as far as possible, to large and simple forms, in order to insure general distinctness, and the consequent renunciation of rich and crowded compositions, has resulted a certain breadth and grandeur of style which, no doubt, has exercised an important influence over the whole province of Art, but manifested particularly in fresco.

In addition to the mosaic of the fourth century, already mentioned incidentally, there is another, which is said to belong to this early date. This mosaic was found originally in the cemetery of San Callisto at Rome, and is now preserved in the *Museum Christianum* of the Vatican. Lord Lindsay, in his *Sketches of the History of Christian Art* observes, that in it we find the first appearance of the peculiar Byzantine character of the head of the Redeemer, which for centuries after became the established type. "This primitive type consisted of a half-length placed within a wreath, and generally in the act of blessing with the right hand [if in the Latin church, the thumb and the first and second fingers extended, symbolical of the Trinity], and holding the cross or the globe in the left,* and is to be often met with in the basilicas successively built at Rome, and elsewhere in Italy." At a later period this arrangement became popular throughout Europe, the representations frequently including the whole figure of the Saviour placed upon a throne. Over the doors of Norman churches, for example, we find a bas-relief of this subject. The Virgin Mary is also represented similarly enthroned. The word *Maesta* (*Anglicé* "Majesty") is applied to these representations.

In the fifth century we meet with a sudden and extensive adoption of mosaic in baptisteries and basilicas. The rite of baptism was anciently performed in a separate building, or baptistery, and this being generally circular or polygonal, and the decoration chiefly confined to the cupola, it was natural that the centre subject should represent the baptism of Christ, round which the figures of the apostles formed an outward circle. Of the basilica, and its decoration, we borrow the following description by Dr. Kugler: "This form of church building had generally obtained in the East. It consisted in a principal oblong space, of three or five aisles, divided by rows of columns, the centre aisle loftier than the others, and terminating in one or three semi-domed tribunes or *apsides*; before which, in some instances, a transept was introduced [thus forming the Latin cross as distinguished from the regular Greek cross].

"The chief apsis behind the altar, as the most sacred portion of the building, was almost invariably reserved for the colossal figure of the standing or enthroned Saviour, with the apostles or patron saints and founders of the church on either hand. In later times the Virgin Mary was introduced next to Christ, or even in his stead. Above the chief figure appears generally a hand stretching out of the clouds, and holding a crown, an emblem of the almighty power of the Father. . . . Underneath, in a narrow division, may be seen the *Agnus Dei* [Lamb of God], with twelve sheep, which are advancing on both sides

from out the gates of Jerusalem and Bethlehem—a symbol of the twelve disciples, or the faithful generally. Above, and on each side of the arch which terminates the apsis, usually appear various subjects from the Apocalypse referring to the advent of our Lord. In the centre, generally, the Lamb, or the book with the seven seals upon the throne; next to it the symbols of the Evangelists,* the seven candlesticks, and the four-and-twenty elders, their arms outstretched towards the Lamb.

"In the larger basilicas, where a transept is introduced before the apsis, it is divided from the nave by a large arch called the arch of triumph. In this case the subjects from the Apocalypse were usually introduced upon this arch. In addition to this, the clerestory of the centre aisle, and the spandrels of the arches over the columns, were seldom left in the larger and more splendid basilicas without decoration."

The most numerous and valuable mosaics of the fifth and following centuries are found in the churches of Rome and Ravenna. Among the most remarkable mosaics of the fifth century are the following: the internal decorations of the baptistery of the cathedral of Ravenna; the numerous but now much restored mosaics in S. Maria Maggiore; the rich decoration of the monumental chapel of the Empress Galla Placidia (SS. Nazaro e Celso) at Ravenna, the harmonious effect of which is incomparable; and the mosaics on the arch of triumph in S. Paulo fuori le Mura, Rome.

Of the sixth century the finest mosaics of ancient Christian Rome are those of SS. Cosmo e Damiano; and although classical influence had almost died out, a figure of Christ has been thus characterized: "The figure of Christ may be regarded as one of the most marvellous specimens of the art of the middle ages. Countenance, attitude, and drapery combine to give him an expression of quiet majesty, which for many centuries after is not found again in equal beauty and freedom." Here, already, St. Peter is depicted with the bald head, and St. Paul with the short brown hair and dark beard, by which they were afterward recognizable. At Ravenna, in the celebrated church of San Vitale, are two large processional and ceremonial representations, on a gold ground, of the emperor and empress, Justinian and Theodora, which, as among the very few surviving specimens of a style which preserved many of the higher features of profane painting, are of great interest, and as examples of costume quite invaluable. In the mosaics of S. Apollinare Nuovo, upon a throne surmounted by angels, the *Madonna* is perhaps for the first time represented as an object of reverence. In the seventh century all appearance of life and more noble expression ceases; and with the general prevalence of the Byzantine style, a statuesque rigidity, a moroseness of expression, a settled traditional conventionality, and total absence of the plastic element (or modelling) succeed.

CHRISTIAN MOSAICS: THE BYZANTINE STYLE.—The mosaics of S. Vitale above-mentioned have been claimed as Byzantine,

* Frequently also the Saviour holds a book (the New Testament), on which are inscribed the words, "Ego sum lux mundi"—I am the light of the world.

* As believed to be intended by Ezekiel vii. 1-10, viz.: a man (St. Matthew), a lion (St. Mark), a bull (St. Luke), and an eagle (St. John). Various other symbols are of frequent occurrence, such as stags approaching a vessel, which stand for the souls of the faithful thirsting after the living waters. These souls, while here below, appear in the shape of doves; after the resurrection, and in a glorified state, in that of the phoenix (also an emblem of eternity). In this form they are often perched in the branches of a palm, symbolical of the tree of life. Subsequently the disembodied spirit was represented as a new-born infant, and we often see it thus borne to heaven in a napkin by angels.

from the circumstance of the occupation of Ravenna in 539 by the Byzantians; but they are clearly of the late Roman class, and there is no reason to believe that the artists belong to a more eastern school. The Byzantine style was in truth only a transformation of the Roman through succeeding stages; and till the seventh century the art of the East and the West was essentially the same, for the ancient Roman models had been carried eastward with the migration of the court. Local considerations, however, render it perhaps more convenient to treat of this style as if it could be originally identified with that Byzantium, from which it derives its name; and where, after the city had received a new designation from Constantine, it was so extensively and systematically cultivated.

Constantine, the first Christian emperor of the Roman race, when he removed the seat of empire from Rome to Byzantium (as Constantinople was up to that period called), about 330 A.D., carried with him the arts of the former empire, and applied them to the enlargement and embellishment of the new city. From these arose, in process of time, that combination of Roman, Greek, and Oriental traditions which were united in the Byzantine style, and diffused proportionately with the extent and influence of the Eastern Empire. But of the period from the time of Constantine to the middle of the sixth century few examples remain. Most of the existing Byzantine monuments date from the time of Justinian to the eleventh century. After this period, till the final conquest of Greece by the Turks, in the fifteenth century, the influence of the style gradually decays, and a European, and more especially a Venetian character is visible.

It is then, dating from the commencement of the sixth to the eleventh century, that we find those monuments of the Byzantine style which ultimately affected not only the styles adopted in Italy, France, Germany and Great Britain, but penetrated widely among the Slavonic and Oriental races, and was carried by the conquering Arabs through all the north of Africa and the greater portion of Spain. In Italy this is precisely the period of the deepest decline of Art. After the Ostrogoths had succumbed to the armies of Justinian, and Italy had submitted itself to the Eastern dominion, it was next invaded by the Longobards, who brought about the most singular division of the country; for while the great mass of the centre of the land fell into their hands, the important coast regions, such particularly as Ravenna, remained in the possession of the Byzantines.

The earliest as well as greatest example of Byzantine art and architecture is the celebrated mosque of St. Sophia at Constantinople, built by Justinian, who ascended the throne in 527. Contemporary with this was the erection at Ravenna, the capital of the Exarchate, of S. Vitale, founded by Julian, the treasurer of Justinian, about 530, and especially interesting as having furnished the model after which Charlemagne caused his cathedral at Aix-la-Chapelle to be built. We have already alluded to the remarkable mosaics of S. Vitale, but of the far more elaborate and sumptuous decorations of St. Sophia at this period, scarcely a trace has survived the effects of wars, fires, and Mohammedan fanaticism.

The natural desire of the Eastern church to convert the Jews and Mohammedans, both of whom reproached the Christians with idol-worship, led to the great Iconoclastic persecutions which we have before referred to, and the final severance of the Eastern and Western churches, when Gregory II. formally excommunicated all Iconoclasts, including the Emperor Leo III. himself, in the year 726. One effect of these persecutions was

to drive out over Europe a multitude of artists, who thus planted a taste for Art in districts in which it might otherwise not have taken root. In Germany, under Charlemagne, the Greek artists from Constantinople, and their productions were in the greatest favor.

But one curious effect of this persecution upon the Byzantine style itself remains to be noticed. The Iconoclasts did not direct their zeal so much against pictures as against the more literal "images" of sculpture. The consequence was, that the Byzantine artists, in order to give no offence, not only avoided the imitation of nature generally, and deprived their representation of all attractiveness, at least of form, but especially shunned any approach to the appearance of relief (particularly in the face), or anything that might recall the hateful modelling of the sculptor. Most of the other characteristics of the style have been already adverted to in various places. Byzantine painting, from various causes, ultimately lost every spark of vitality, and became as stationary as Chinese art. The causes which led to the settled character of Byzantine, and, as we have noticed, also of Egyptian painting, will likewise explain the long-continued conventionality of the painting of the Chinese, Indians, Persians, and other Oriental nations. Indian painting, however, like the Egyptian, has constantly been declining, the oldest specimens being by far the best.

Thus, one portion after another of the Byzantine figures became rigid, till even the countenance assumed a suffering, stricken expression. "At the same time," says Kugler, "a singular pretension to correctness of anatomy forms a more odious contrast to the departure from nature in all other respects. Figures, in which no one limb is rightly disposed, have still, as far as the form is seen, the full complement of ribs in the body, and a most unnecessary display of muscle in the arm." The "figure" sometimes measures in length no less than thirteen heads, which is five more than antique statues; and the classical proportions are somewhat taller than nature. Another peculiarity is, that the face is always represented in the full view, the profile being utterly unknown to this art. In fact, the Byzantine artist had sunk into a luxurious handicraftsman, who sought to make up for his incapacity for all original composition by the splendor of his materials. He now rested satisfied with a mere conventional type; for we find it identical throughout Europe; and this, as soon as established and traditionally communicated, invariably comes to be regarded with superstitious reverence. Accordingly, in one of the arguments adduced by an advocate for images in the Nicene Council, A.D., 787, it is clearly said: "It is not the invention of the painter which creates the picture, but an inviolable law, a tradition of the Catholic church. It is not the painters, but the Holy Fathers, who have to invent and to dictate. To them manifestly belongs the composition, to the painter only the execution." The church, then, having once decided upon the most fitting representation of any sacred subject, there existed no grounds for ever departing from it; we need not, therefore, be surprised to find that the painters of the Greek church to this day scrupulously submit themselves to the "dictations" of the "Holy Fathers." No church would, of course, have ventured to dictate to a really living art, whatever other persecution might be attempted; and the deadness of the Byzantine school was as much the cause as the effect of such ecclesiastical interference.

Perhaps the first mosaics in Rome which distinctly show Byzantine influence are those in the tribune of S. Agnese fuori le Mura (625-638); but the style is still more evident in the very

extensive mosaics in the Oratorio di S. Venanzio, a side chapel of the baptistery to the Lateran (640-642). To the latter part of the seventh century belong the last mosaic decorations of importance in Ravenna, viz., those in the splendid basilica of S. Apollinare in Classe. The Exarchate, upon which the Longobards had encroached, was now seized by the Franks under Charlemagne, and made over to the Papal chair. From this time Ravenna, sinking into insignificance, confined itself to a few solitary decorations and to repairs; and to this circumstance we are indebted for the preservation of some illustrations of the art of the early middle ages not to be equalled elsewhere in the whole world. In the eighth and ninth centuries Roman mosaic sank, as regards expression, almost into barbarism. Some extensive and splendid works were, however, executed, and among these the mosaics in S. Prassede, on the Esquiline Hill, are in remarkable preservation. After the close of the ninth century the art seems almost to have ceased in Italy.

Meanwhile, however, as the influence of Rome in matters of faith increased among the new nations, so some of her arrangements prevailed also, as, for instance, the plan of her churches, so different from the eastern form; and this plan was assimilated, as the design easily could be, with the old Roman monuments still existing throughout Europe—monuments which would naturally be chosen as objects of imitation. Indeed, in many cases, the materials, columns, etc., of the ancient edifices were incorporated in the new structures in other parts of Europe as well as Italy. Nevertheless, the influence of Constantinople would be felt, if only commercially. From the sixth to the tenth century Constantinople was undoubtedly the capital of the Arts of the world; and numerous works of ornamental art, such as wood and ivory carvings, richly woven and embroidered stuffs, illuminated manuscripts, and panel-pictures, and ornaments in the base and precious metals, were carried by traders, as well as the pilgrim monks and others, throughout Europe. Then, again, from shortly after the death of Theodoric the Ostrogoth, in the year 526, till the conquest of Italy by Charlemagne, in 774, the kingdom of Italy, with the exception of the Exarchate of Ravenna, was held by the Longobard or Lombard sovereigns; and, although they invented an original style, which has deserved to be separately distinguished as the "Lombard," they certainly derived their taste in Art rather from Byzantium than Rome. Moreover, Charlemagne, who put an end to the dynasty of the Lombards, adopted in a great measure their style and naturalized it, in connection with Byzantine models, in the buildings of Aix-la-Chapelle and along the banks of the Rhine. The Lombardic style received, however, its chief development in northern Italy, commencing with the remarkable group of ecclesiastical buildings at Pisa (1063), extending subsequently its influence to Lucca, and merging in the Romanesque during the thirteenth century at Florence, Siena, Parma, Modena, Piacenza, and Ferrara.

Retracing our steps, we find, in the tenth century, considerable activity in the arts, notwithstanding their utter degradation, and the disasters which befell them, and the persecuted Greek artists were employed in various parts of Europe. In Sicily and Southern Italy, in Rome and Venice, they find a home. In France their style was spread through a Venetian colony at Perigueux, and afterward at Limoges. Germany, also, and Greece itself preserves many monuments to recall the fact of their presence. Their influence, likewise, extended to Asia Minor, Armenia, the Caucasian provinces, and among all

the Slavonic races. But in the eleventh and twelfth centuries a curious complication is brought about in Apulia and Sicily by the strange advent of the Normans. From the conquered Greek and Saracenic races the Normans adopted the arts those races (more particularly the former) cultivated; but the same time blended with the Byzantine a character partly Lombard, yet still to some extent peculiar to themselves. Greek artists were, however, principally employed in Sicily, though the *pointed arch*, a feature then of common occurrence in Saracenic buildings, was appropriated by the Normans. The most splendid specimens of the Norman-Byzantine paintings are the mosaics in the Cathedral of Monreale at Palermo. The centre apsis contains an unusually colossal half-length figure of Christ. The Byzantine type is, however, preserved with far greater distinctness in the exceedingly elaborate and extensive series of mosaics in the church of St. Mark, Venice, the earliest wall and cupola pictures of which go back to the eleventh, and, perhaps, to the tenth century. This unmodified preservation of the style is explained by the circumstance of the Venetian republic being under the nominal protection of Byzantium while the mart for the empires of the east and the west; and, even after all political connection with Constantinople had ceased, the active commerce which was maintained became a constant bond of union. We need not describe the gorgeous luxury of the mere materials employed in the construction of St. Mark's; sufficient for our purpose to say, that the upper walls, wagon-roofs, and cupolas, comprising a surface of more than forty thousand square feet, are covered with mosaics on a gold ground; "a gigantic work, which even all the wealth of Venice spent six centuries in patching together." No consistent plan has been adhered to in these decorations; and every style of art, therefore, which flourished during these centuries, is recognizable in this edifice. Many of the mosaics were executed in the sixteenth century, and Titian supplied cartoons to one of the two celebrated mosaicists—the brothers Zuccato: Tintoretto and other great painters likewise furnished designs for these works.

It has been remarked that the Byzantine style is preserved unaltered since the tenth century in the modern Greek church, and its important branch, the Russian. The traditional and religious superstition with which Greek pictures came to be regarded was likely to recommend them to a rude, ignorant people; and the imitative instincts of the Slavonic races were favorable to the dissemination of a purely mechanical art. The Russian churches of the present day are covered from floor to roof with paintings; but the chief splendor is concentrated upon the pictures of saints which hang on the high screen, or iconostasis, which separates the altar from the rest of the church. The artists are all monks and nuns. Thus the Russian peasant thinks this style of art something identified with and inseparable from Christianity, and the picture itself becomes sacred because its established forms are sacred. Pictures therefore take the place of charms, amulets, *fetishes*, and household gods. They are indispensable in every room, and the Russian thinks he can never have enough of them—rich peasants possessing whole collections. This explains why so many small Byzantine pictures were found upon the bodies of the Russian soldiers during the Crimean war.

The modern French archæologist, M. Didron, made some very interesting researches in 1839 into the present Byzantine art of the East, particularly on the sacred mount Athos (with its 935 churches, chapels, and monasteries), where the tradition of art, according to all evidence, has been preserved with

Egyptian pertinacity in one unbroken course during thirteen hundred years. The object of the French traveller was to throw light upon the subject of early Christian symbolism and iconography; and this he attained in the discovery of a MS.* evidently compiled from the most ancient authorities, and copies of which were in use in all the convents. In this manuscript formal recipes are given for the designing, grouping, and distribution on the walls of every saint, symbol, or device which may either occur singly or compose the prescribed sacred subjects and scenes which alone admit of orthodox representation—these recipes being as strictly followed as the practical and technical formulæ of the actual process of painting. Mount Athos, it appears, has been for the last few centuries a general academy of Greek art. Almost every Greek artist pursues his studies there; and thence innumerable pictures on wood are transported to Greece, Turkey and Russia. Mosaic work, however, is now seldom heard of; but the quantity of frescoes is almost incredible. To show with what rapidity these are produced, M. Didron relates that he saw with his own eyes a monk and five assistants paint a Christ and eleven apostles, the size of life, within an hour, and without cartoons and tracings. To explain this apparent artistic feat, we are told that these painters bring no thought whatever of their own to the task. Not only the range of their subjects, but the mode of representation, even to the smallest details, is supplied them by tradition and old patterns. Their “studies” begin by making tracings from the works of their predecessors, and by degrees they learn every composition and figure, with their accompanying accessories, so entirely by heart, that they work with the utmost rapidity and without the slightest exertion of thought. Individual genius or character would be only a hindrance, and neither appreciated nor understood. The painter being the instrument of one common process, is of course quickly forgotten in Greece, though his works may be innumerable.†

THE ROMANESQUE STYLE: AND THE LATER HISTORY OF MOSAIC.—We now return to the commencement of the twelfth century, when a strictly Romanesque style was eliminated in central Italy from the Byzantine traditions and the new life of the period. The origin of this style has already received some attention: and the reader will now be in a still better position to estimate the various elements which contributed to its formation. The two following instances show, perhaps, in the department of mosaic, most freedom from Byzantine influence; viz., the mosaics in the basilica of S. Maria in Transtevere

* Published under the title of *Manuel d'Iconographie Chrétienne*.

† “It is a remarkable fact that the Byzantine style of Art, even in these times, is congenial to the feelings of certain western races, who, with small knowledge and great devotion, find in these strange and dismal pictures fitting incentives for their zeal. A genuine Byzantine Madonna picture, or one executed in the same style, with dark face and stiff gold garments, will everywhere most readily obtain the repute of a miraculous picture—an honor seldom bestowed on the most finished work of Art. In those parts of Italy where the Byzantine dominion lasted the longest, the cultivation of the stiff Byzantine type, for popular devotion, was maintained in juxtaposition with that of the most perfectly developed form of painting. In Venice, as late as the last century, painters of ‘sacred pictures’ still existed; and in Naples, to this day, a lemonade-seller will permit none other than a Byzantine Madonna, with olive-green complexion and veiled head, to be painted up in his booth. We here stand upon ground to which Titian and Ribera, with all their influence, have not yet penetrated.”—*Handbook of Painting: The Italian Schools*, vol. i. p. 91.

(1139–1153), and the tribune mosaics of the basilica of S. Clemente in Rome. Wall painting reappears in this century; various specimens still existing. From these we find that the rise of mediæval painting in Italy was not confined to Tuscany, as modern Italian writers on Art, being chiefly Tuscans by birth, would lead us to believe.

Early in the thirteenth century the Italians in Florence and elsewhere began to execute mosaic work for themselves. Andrea Tafi, while residing in Venice, is said to have gained the good will of a Greek painter named Apollonius, so that he taught Andrea the art of mosaic, and accompanied him to Florence, where they executed in conjunction the mosaics in the tribune of the old church, now the baptistery of S. Giovanni. Tafi, alone, afterward executed a figure of Christ fourteen feet high, which Vasari says spread his fame throughout Italy. Contemporary with Tafi was Jacopo da Turrita, who conducted some remarkable mosaics in Sta. Maria Maggiore at Rome. Cimabue directed several artists who worked upon a mosaic at Pisa; and Gaddo Gaddi, the friend of Cimabue and Tafi, and the father of a race of artists, executed, among other works, a “Coronation of the Virgin,” over the principal door in Sta. Maria del Fiori, Florence.

Giotto, also, as well as many, if not all, of the early Florentine painters, practised this branch of art. His celebrated *Navicella*, now in St. Peter's at Rome, was executed for the ancient basilica. It represents a ship with the disciples on an agitated sea; the ship denoting the church, according to the early Christian symbolization. The mosaic has been so frequently repaired that the composition alone can be attributed to Giotto. Alesso Baldovinetto, one of the last mosaic painters we have to mention, taught the art to Domenico Ghirlandaio, who executed, in conjunction with Gherardo, some mosaics in the Duomo of Florence.

Before concluding this subject, one or two varieties of mosaic deserve a passing notice. Several modern Oriental styles were probably founded on the art of Byzantium. Thus, the Arabs, having become possessed of the materials of mosaic, and pictorial representation being forbidden by Mahomet, they would naturally arrange the pieces of glass in geometrical patterns. Glass tessellation, of merely ornamental character, prevailed also over Italy for many centuries. Tessellated marble work, usually of porphyry and serpentine (reddish-purple and green-colored), was used for church pavement for a still longer period. Gradually the “Florentine mosaic,” or *opera di commesso*, was introduced, and even pictorial representations in marbles were applied for pavements. In the Duomo of Siena the pavement by Beccafumi exhibits large and elaborate historical compositions in light, half-tint, and shadow, by means of the contrast of three marbles only.

We may likewise mention, as a species of mosaic, the gorgeous enamels upon gold which was an especial department of Byzantine art. One of the best existing examples is, perhaps, the Pala d'Oro, the altar-piece of St. Mark's, Venice, which was ordered to be the most costly that Constantinople could furnish. It consists of a number of delicate gold plates, upon which Christ and the saints, with biblical scenes, and the Life of St. Mark, are represented by engraving and in enamel of the richest and deepest colors.

Tarsia, or the art of inlaying woods, stained, or of different natural colors, so as to represent architecture, landscapes, and various ornamental objects, was much employed in Italy in the seventeenth century.